

The London premiere of the Fringe First Award winning show
Vicky Araico Casas presents

**SOUTHWARK
PLAYHOUSE**

22 MAY – 15 JUN

JUANA IN A MILLION

BY VICKY ARAICO CASAS AND NIR PALDI



CONACULTA · FONCA



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INTRODUCTION

Welcome to *Juana in a Million*, a play that follows the journey of Juana Gómez Castillo's first two months as an illegal Mexican immigrant in a city very much like London.

The idea of this show was born in 2008. At that time I was working illegally in Toronto, Canada, and dreaming of coming to study in London. My daily preoccupation was in saving dollars instead of pesos, so that I could pay for my tuition fees in pounds.

I learned many things whilst I was there, about the condition of being an immigrant in the modern world. For me, though, it was a temporary thing; an adventure, in a way. I had a dream in front of me. I had a career. I knew I would find a way to get to London to study. For millions of others, this is their reality, with no clear way out.

I remember the day I told my friends at the warehouse where I worked that I was going to try my luck in London. They didn't know I had a grant and a student visa. A Jamaican friend gave me a little piece of paper. He told me – 'This is the number of a friend of mine in London. Call him. He knows his way and will help you find a job.' I took the paper. In my mind I wondered – 'How many other warehouses just like this one are there across the pond, where these same stories are being repeated day after day?'



I moved to London. I became a student. I was 'legal'... I had 'papers'. But the stories and the destinies I had witnessed had gotten under my skin. I needed to do something with them.

I re-visited the play I had written in Toronto. New stories and characters I encountered here in London began to coalesce into a new play. Then in 2010 I had an opportunity to participate in the Scratch Night Competition at CASA Latin American Theatre Festival. I won and received support to transform the piece into a full-length one-woman show. Nir Paldi (co-writer/director) and Adam Pleeth (composer/musician) came on board. Together, we built the piece into what you are about to see.

The show premiered at the Edinburgh Fringe Festival last year, winning a Fringe First Award, and has since toured to Belfast, Southampton and Mexico City.

I've prepared for you a programme rich with information I think you might enjoy. So have a read, and I hope you enjoy the show.

Vicky Araico Casas



THE COMPANY

CAST **Vicky Araico Casas**
LIVE MUSIC **Adam Pleeth**
DIRECTOR **Nir Paldi**
COSTUME DESIGNER **Kate Rigby**
LIGHTING DESIGNER..... **Peter Harrison**

Juana in a Million would like to thank:

Daniel Goldman and CASA Latin American Theatre Festival, Reinmar Seidler, Lora Krasteva, Francis Carslile, Zlata Camdzic, Clara Giraud, Ludovic Des Cognets, Cathy McIlwaine and Queen Mary University, Carolina Gottardo and all the women at LAWRS, Niamh Thornton, Zuhamy Colton, Ernesto Cantú, Chris Smyrnios and everyone at Southwark Playhouse, Susan Chapman and Anglo Arts, Mexican Embassy in London, Mexicans in London, the Latin American community in London and every single person and organization that has crossed the path of Juana and has given her a hand.

This run would have not been possible without the support of FONCA and the European Delegation in Mexico, Arts Council England and the National Lottery.



SOUTHWARK PLAYHOUSE

‘Southwark Playhouse’s brand is as quirky as it is classy’
The Stage

Southwark Playhouse Theatre Company was founded in 1993 by Juliet Alderdice, Tom Wilson and Mehmet Ergen. They identified the need for a high quality accessible theatre which would provide opportunities for the best emerging companies and practitioners, and also act as a major resource for the local community. They leased a disused workshop in a then comparatively neglected part of Southwark and turned it into a flexible theatre space.

The theatre quickly put down strong roots in Southwark, developing an innovative, free at source, education programme. It has worked closely with teachers, Southwark Borough Council, businesses and government agencies to improve educational achievement and raise aspirations. This programme is in great demand and attracts substantial funding each year.

Over the past twenty years the theatre has established itself as one of London’s leading studio theatres, representing high quality work by new and emerging theatre practitioners.

In 2007 it moved to its second premises in vaults beneath Platform 1 of London Bridge Station where it was home to a 150-seat studio theatre and a secondary performance space, The Vault, which served as a platform for developing and nurturing cutting edge theatre.

Under successive talented artistic directors, Mehmet Ergen (now Artistic Director of the Arcola Theatre), Erica Whyman (now Deputy Artistic Director of the Royal Shakespeare Company), Thea Sharrock (recently directed *The Bodyguard* at the Adelphi Theatre and *Cause Célèbre* at the Old Vic), Gareth Machin (now Artistic Director of Salisbury Playhouse) and Ellie Jones, Southwark Playhouse has become an indispensable part of theatre in London.

Southwark Playhouse vacated its premises in Shipwright Yard at the beginning of 2013 to make way for the redevelopment of London Bridge Station. Its current home on Newington Causeway will house the theatre until 2018.

For more information about our forthcoming season and to book tickets visit www.southwarkplayhouse.co.uk. You can also support us online by joining our Facebook and Twitter pages.

STAFF LIST

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Paul Edwards

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Associate Producer
Jethro Compton



VICKY ARAICO CASAS

JUANA

Vicky graduated from Law School Escuela Libre de Derecho in 2001 in Mexico City. She then trained as an actor at Centro Universitario de Teatro, Mexico's National University (UNAM) before completing an MA in Movement Studies at Central School of Speech and Drama in 2009. Recent stage roles include Sheherazade in *Prophecy in the Future Tense* at the International Festival of Experimental Theatre (Cairo, Egypt); Agrippina in Britannicus at the Accidental Festival, London; development of her solo piece, *Juana in a Million* for The Pleasance at 2012 Edinburgh Fringe Festival and performing in dreamthinkspeak's latest production *In the beginning was the end*. Vicky has been movement director for *Antony & Cleopatra*, *Much Ado about Nothing*, *The Winter's Tale* (all at Central), *Tartuffe*, *The Miracle and Echoes from the Deep Song* (all at East 15), and *The Kapok Tree* (Eye Spy). She has served as visiting lecturer on Movement for Actors at RADA, Central, East 15, ALRA and CityLit in the UK, and has run movement workshops for actors and movement professionals at CUT (UNAM) in Mexico City.



ADAM PLEETH

COMPOSER

Adam started playing trumpet and piano at an early age, picking up other instruments as he went along. He studied music at Bristol University and has spent several years touring internationally with the bands Babyhead and The Heavy. He worked on Kneehigh Theatre's *Brief Encounter*, performing in the West End run, U.K. tour, US tour and 4 months on Broadway. He musically directed Shanty Theatre's production *The Salty Socks* and produced and recorded the cast album; composed and performed for the Edinburgh Fringe First 2012 winning show *Juana in a Million*; composed and recorded for *Time stands still when I think of you* at The Place and *Entries on Love* at Rich Mix. He was a musician on Wildworks' *Babel*, Travelling Light's *Cinderella* and has composed music for Theatre Ad Infinitum's new show, *Ballad of the Burning Star*. He has performed live at New York fashion week, Radio 1 Maida Vale sessions, Radio 2 with Charles Hazlewood and Glastonbury Festival's Jazz World stage.

NIR PALDI

DIRECTOR

Nir Paldi is a writer, director, performer and co-artistic director of Theatre Ad Infinitum. Nir directed Theatre Ad Infinitum's productions, *Odyssey* and *The Big Smoke*. *Odyssey* won the Stage Award in 2009 and The Small Scene Theatre Festival Audience Award in Croatia. *The Big Smoke* won an Argus Angle Award and was nominated for a Canadian Dora Award and Manchester Theatre Award in 2011. As a freelance, Nir co-wrote and directed *Juana in a Million* which won a Scotsman Fringe First at the Edinburgh Fringe Festival 2012.

PETER HARRISON

LIGHTING DESIGNER

Peter's recent lighting designs have included *Aladdin* (Richmond Theatre), *Much Ado About Nothing* (Ludlow Festival), *All the Single Ladies* (UK Tour), *Britain's Got Bhangra* (Watford Palace, UK Tour), *Translunar Paradise* and *The Big Smoke* for Theatre Ad Infinitum, *Orpheus in the Underworld* (Royal College of Music, Britten Theatre), and *Rent* and *Bright Lights, Big City* (Bridewell Theatre).

Other designs have included *Snow White and the Seven Dwarfs*, *Sleeping Beauty* and *Cinderella* (Richmond Theatre), *The Doubtful Guest* (Watford Palace, Theatre Royal Plymouth, UK Tour), *Wuthering Heights* (Lyric Hammersmith, UK Tour), *The Viewing Room* (The Arts Theatre, London), *Orestes* (Tricycle Theatre, UK Tour), *Once We Were Mothers* (Orange Tree, Richmond), *Too True To Be Good* (Finborough Theatre), *Hallelujah* (Theatre503), *Betwixt!* and *Shadowmaster* (both for the Kings Head Theatre), and *Les Misérables* and *Chicago* as part of Pimlico Opera's Prison Project.

KATE RIGBY

COSTUME DESIGNER

Kate Rigby is one half of design company Bicat&Rigby who, with her colleague Tina Bicat, have been creating set, costume and props for over five years. Tina and Kate first met in 2007 whilst working on Punchdrunk's *Masque of the Red Death*, and realised they shared a passion for the design and construction of the props and objects, tricks, transformations and puppets that so often accompany their sets and costumes. Since then they have been creating work with contemporary dance, circus, physical theatre and opera companies for both scripted and devised plays. They have worked with NIE & The Unicorn Theatre, Lost Banditos, Ockham's Razor, London Youth Circus, Punchdrunk, English National Opera, RedCape Theatre, Amici, Chris Baldwin Theatre, Tallerspiral, Theatre Rites, urtle Key Arts, Sadhana Dance, Smith Dance Theatre, CandoCo & Hofesh Shechter Gideon Reeling and LOCOG. They invent in close collaboration with the companies they design and make for, and are frequently involved in the rehearsal of devised projects from conception to performance. Their ability to drive community groups or professional workshops in the construction of large scale design for outdoor projects has led them to desining and leading public events on land and water.



NO LONGER INVISIBLE: THE LATIN AMERICAN COMMUNITY IN LONDON

As well as the real life experiences of Latin American migrants living in London, Juana in a Million was inspired by the report *No Longer Invisible: The Latin American Community in London* written by Cathy McIlwaine, Juan Camilo Cock and Brian Linneker from Queen Mary, University of London. This reported the findings of the most comprehensive research to date of this largely overlooked community and was commissioned by charities Trust for London and the Latin American Women's Rights Service. The report establishes the size of the Latin American community in London is estimated to be 113,500 and it has grown nearly four-fold since the 2001 census (the UK figure is estimated to be 186,500). This means that Latin Americans now represent a significant part of the city's total population. The largest national group are Brazilians followed by Colombians. There are also large numbers of Ecuadorians, Bolivians and Peruvians.

The research primarily draws its findings from a large quantitative survey, of over 1,000 Latin Americans living in London. It shows that the

population is largely young and well educated which has very high employment rates (85%). Although employed in all spheres of London's labour market the majority are unable to fully utilise their professional skills. More than half are employed in low-skilled and low-paid jobs in cleaning, catering and hospitality services, despite previous careers such as teaching, accountancy, engineering and social work. In turn, over 40% of Latin Americans experience workplace abuse and exploitation. Shockingly 11% of Latin American workers are illegally paid below the National Minimum Wage, which is 10 times higher than the average rate for the UK population (1.1%). Despite lower than average incomes, take-up of public services and state benefits is low: 1 in 5 Latin Americans have never been to a GP, 6 out of 10 have never been to a dentist in the UK and only 1 in 5 receive some form of state welfare benefit (which are primarily in-work benefits such as tax credits). The majority of Latin Americans (70%), including the second generation who are fluent in English, perceive discrimination to be a major barrier to improving their quality of life.

While some sections of the community have settled successfully, a significant proportion faces multiple obstacles to their integration. For some regularising their immigration status in this country is central to overcoming many of the challenges they face such as workplace abuse and accessing public services. Other key concerns included English language difficulties, concentration in jobs with low prospects of social mobility, poor housing conditions, exclusion from social, health and welfare services and experiences of marginalisation and discrimination. Almost 70% of Latin Americans perceive discrimination to be an issue in their everyday lives.

These concerns feed into the main types of support identified by Latin Americans themselves as needed to reduce disadvantage and exclusion. These revolve around pathways to regularising immigration status and gaining citizenship; accessible English language classes; reliable immigration advice; and access to services and support to help the community to become better integrated into the working, social and cultural life of London.

The words of Miriam who is 49 years old and from Quito, Ecuador who works as a cleaner and who participated in the research summarise not only the importance of Latin Americans for the functioning of London as a city, but also the need to recognise them and bring them in from the shadows:

'The government needs to recognise that we exist and what we contribute. I should express myself more clearly – "London without Latins would be filthy". We are an important part of this country and therefore we need to be recognised, we need more English courses, better jobs and more assistance.'

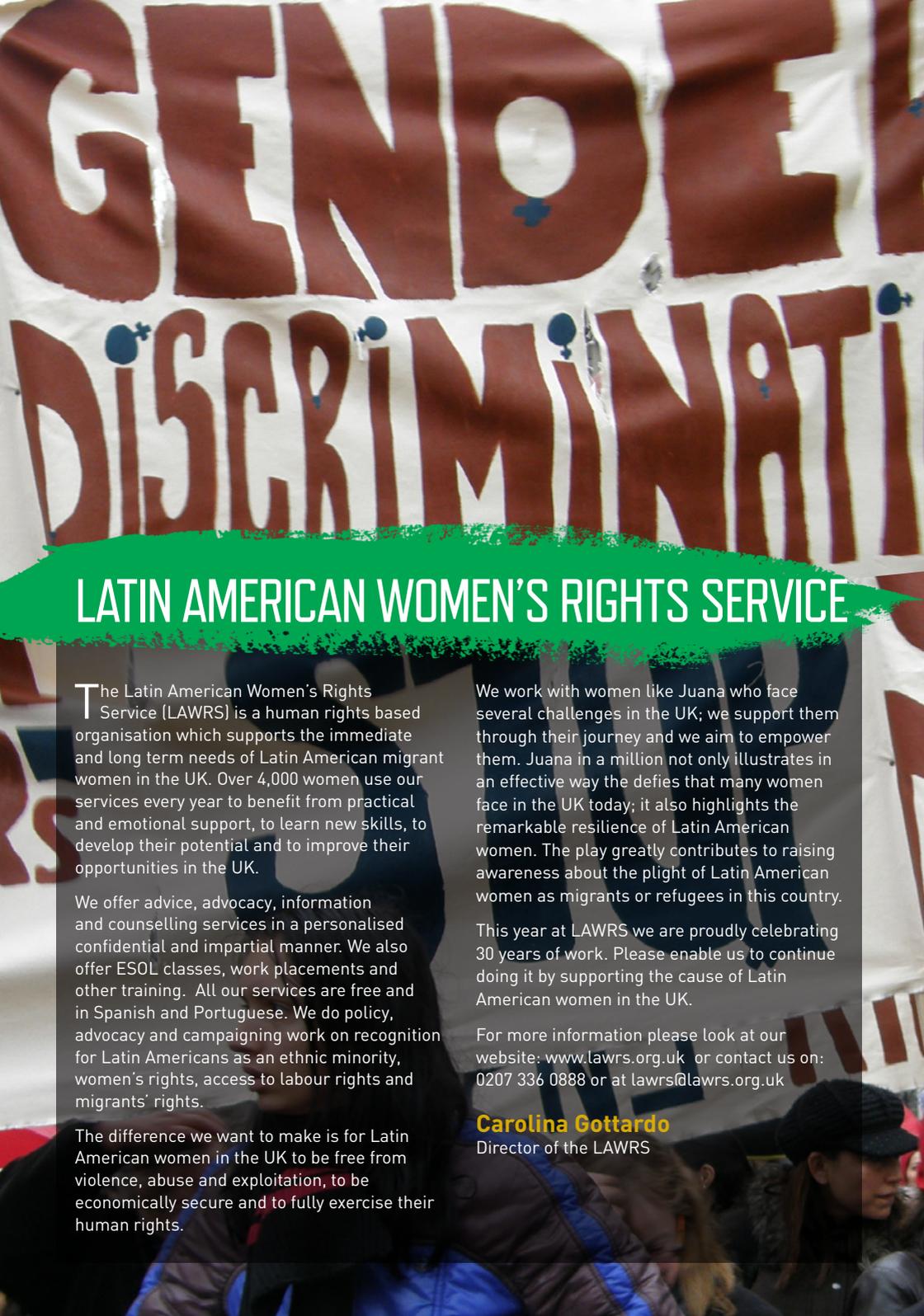
The report can be accessed here:

www.geog.qmul.ac.uk/latinamericansinlondon

See also the work of the Latin American Women's Rights Service: www.lawrs.org.uk

And the Trust for London:

www.trustforlondon.org.uk



LATIN AMERICAN WOMEN'S RIGHTS SERVICE

The Latin American Women's Rights Service (LAWRS) is a human rights based organisation which supports the immediate and long term needs of Latin American migrant women in the UK. Over 4,000 women use our services every year to benefit from practical and emotional support, to learn new skills, to develop their potential and to improve their opportunities in the UK.

We offer advice, advocacy, information and counselling services in a personalised confidential and impartial manner. We also offer ESOL classes, work placements and other training. All our services are free and in Spanish and Portuguese. We do policy, advocacy and campaigning work on recognition for Latin Americans as an ethnic minority, women's rights, access to labour rights and migrants' rights.

The difference we want to make is for Latin American women in the UK to be free from violence, abuse and exploitation, to be economically secure and to fully exercise their human rights.

We work with women like Juana who face several challenges in the UK; we support them through their journey and we aim to empower them. Juana in a million not only illustrates in an effective way the defies that many women face in the UK today; it also highlights the remarkable resilience of Latin American women. The play greatly contributes to raising awareness about the plight of Latin American women as migrants or refugees in this country.

This year at LAWRS we are proudly celebrating 30 years of work. Please enable us to continue doing it by supporting the cause of Latin American women in the UK.

For more information please look at our website: www.lawrs.org.uk or contact us on: 0207 336 0888 or at lawrs@lawrs.org.uk

Carolina Gottardo
Director of the LAWRS

MALINCHE by Niamh Thornton

Alongside the multi-layered references to contemporary Mexico this play also draws on a rich historical figure, Malinche, also known as Malintzin (in Nahuatl) or Doña Marina (in Spanish). She was the lover, advisor, interpreter and companion to the Spanish conquistador, Hernán Cortés. With him she bore a son, Martín, who is considered to be the first Mexican, where being Mexican is to be mixed race or mestizo. Malinche's collaboration with Cortés is seen by some (including the Nobel prize-winning poet and essayist, Octavio Paz) to be traitorous. Therefore, this taints the Mexican with the shame of his/her inheritance originating from the mother, the traitor/translator who helped bring the downfall of the indigenous peoples and facilitated the colonization by the Spaniards. Given that she was alive in the late fifteenth and early sixteenth century and the few written accounts that survive are the versions told by the conquerors keen to keep their paymasters happy, there are few facts remaining about her life. Unsurprisingly, despite the paucity of information about her life, given the resonance of her story she has proven to be a rich source of inspiration for artists, writers, playwrights, poets and songwriters in Mexico and beyond. In Juana in a Million Juana's mother tells the traditional version of Malinche the traitor/translator. How

Juana embodies this account is telling in its message of condemnation of women who step outside the norm and are harshly judged both by history and present day culture. Early on she learns that women have this terrible potential to be traitors. Malinche is not always viewed this negatively in recent portrayals. Feminists, in particular Mexicans and Chicanas, have imbued her character with considerable depth and explored the complicated series of events that led to her taking the side of the invaders. Thereby they challenge this originary story of a Mexican Eve. There is considerable scope to reflect on this myth and what significance it has for Juana in the context of her own need to leave a country she loves and to operate in another language. She arrives on other shores not as a conqueror but as someone who must navigate cultural differences and potentially do things that her mother would disapprove of. The inclusion of the Malinche myth serves to provide further allusions to the layers of cultural baggage Juana carries with her in her new country.

Dr Niamh Thornton is a senior lecturer in Hispanic Studies and Film at the University of Ulster, Coleraine. She has published widely on Mexican literature, film and digital content. For more, see her website: www.niamhthornton.net

THEATRE, PERFORMANCE AND ACADEMIC RESEARCH

The performing arts have increasingly been recognised as an important medium for which the powerless can express their experiences, hopes and fears. Theatre in particular is important in representing these experiences and assisting in the creation of new identities as well as in providing a channel through which to challenge resistance to injustice. Indeed, theatre practice can express and also transform existing social contexts.

From an academic research perspective, there is a long history of the need for participatory methodological approaches to examine and understand the lives of those who are disenfranchised in some way and have no voice dating back to the work of Paulo Freire in the favelas of Brazil. Academics within the social sciences and educational research in particular have increasingly used participatory theatre, video and drama when working with excluded groups in an effort to build social relations, heal the scars of conflict and to bring about positive social change. In the world of drama, an Applied Theatre (AT) approach has been influential in working with discriminated and excluded groups with the aim of addressing existing power relations, raising issues that are often left unspoken and bringing about longer term transformation. Theatre and performance can therefore be used as powerful tools to enable people to express their reality in ways that communicates to others.

The performing arts have increasingly been recognised as an important medium for which the powerless can express their experiences, hopes and fears

Increasingly the worlds of social science research and the arts are coming together in fruitful and mutually constitutive ways that feed into one another; the academic research informs the theatre and performing arts can draw on the academic research. Partly because of the potential to uncover the experiences of the excluded and powerless in ways that can be socially transformative, the performing arts have increasingly worked with refugees and migrant groups. An interesting example of this is the work by Alison Blunt and her colleagues, also at Queen Mary, who explored the meanings of home among Polish, Kurdish, Somali and Vietnamese migrants to London through London Bubble's (a theatre company) performances of *My Home*. The aim of these performances was to make the experiences of these groups more accessible for the creators and audience alike. As Blunt et al. (2007, p.310) note: 'The theatre company's concept of a 'bubble' is played out dually: they aim to examine the everyday issues that arise within the ephemeral, ever-changing 'bubble-like' spaces within which London's various communities intersect; and to do so through a 'bubble' of ideas and energy wherever they perform'.

Many dimensions of these debates emerge in Vicky Araico Casas's *Juana in a Million*. Not only does it showcase the life of one particular Latin American migrant in London based on the No Longer Invisible research, but it powerfully highlights Juana's experiences of marginalisation and exclusion to an audience that might not necessarily be aware that Latin Americans are one of the fastest growing yet most discriminated against groups in London. The performances at the Southwark Playhouse together with various associated activities with Queen Mary and the Latin American Women's Rights Service also aim to continue to strive to bring about positive social change for this particular community who have contributed so much to the city.

Professor Cathy Mcllwaine

School of Geography, Queen Mary, University of London, May 2013



HOW TO DANCE SALSA

The number represents the beat of the music. The green foot print represents the foot where your weight should be on the corresponding beat of the music. 'Break' means stepping forward quickly and rocking back; breaking your momentum. Remember to dance light on your toes!



1
Break forward
with left foot



2
Rock back onto
right foot



3
Step back with
left foot



4
Shift weight on
to left foot



5
Break back with
right foot



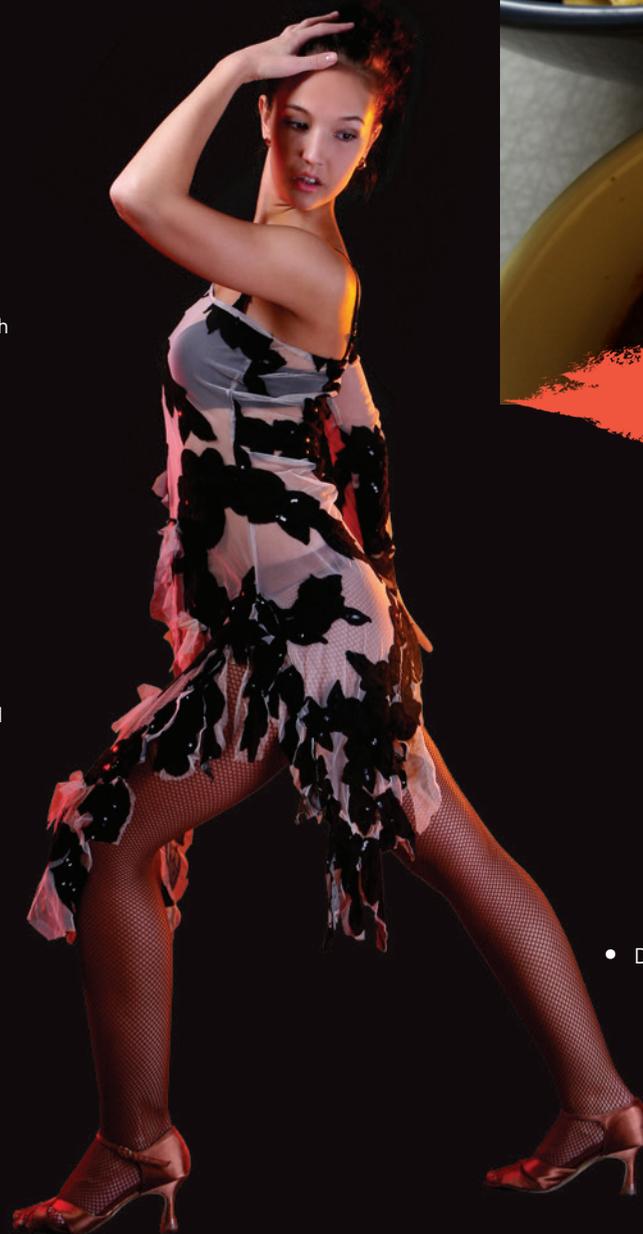
6
Rock forward
onto left foot



7
Step forward
with right foot



8
Shift weight on
to right foot



HOW TO MAKE SALSA

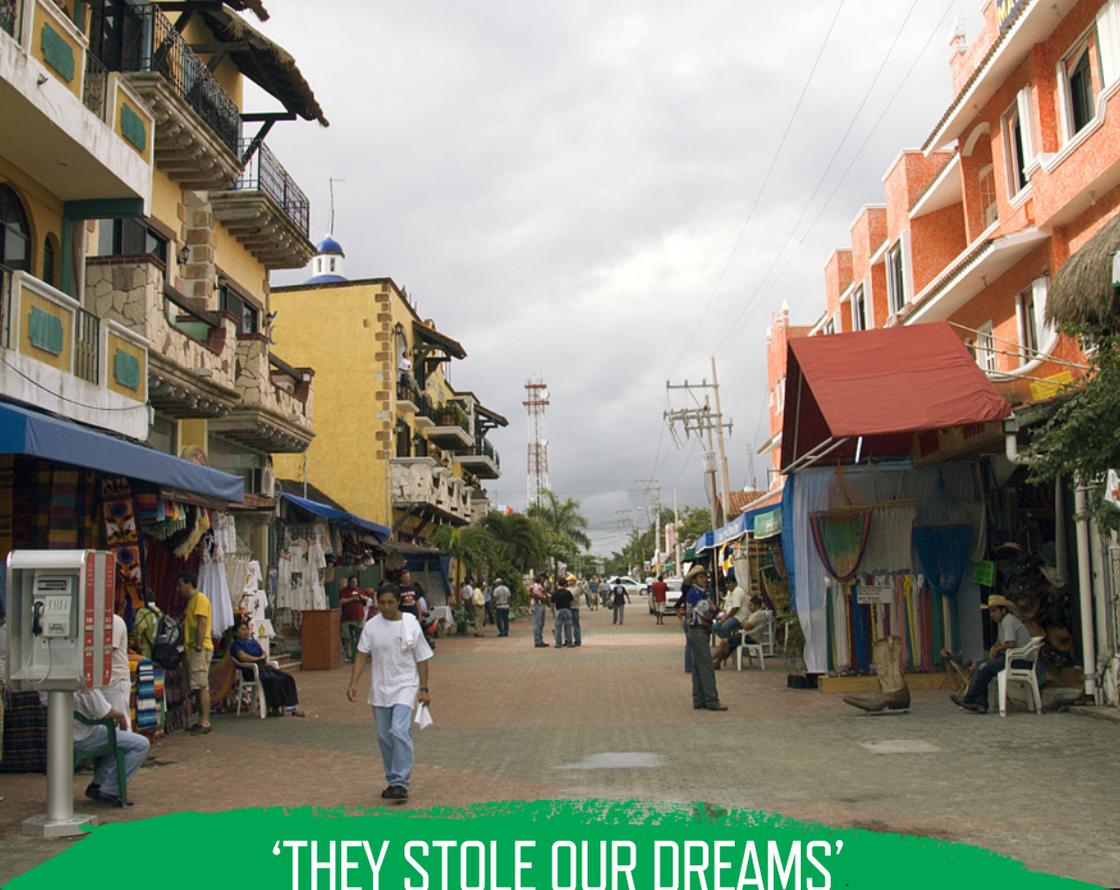
INGREDIENTS

- 2 lbs. (about 1 Kilo) tomatoes, ripe but firm
- 1/2-3/4 cup cilantro, chopped
- 1/4 cup green onion, minced
- 1/2 cup onions, chopped finely
- 1-2 hot peppers (to taste), finely minced
- 4-5 Key limes
- 1-2 garlic cloves, minced or pressed (optional)
- 2 tsp salt
- 2 tsp extra virgin olive oil

INSTRUCTIONS

Slice tomatoes in half. Remove seeds from about half of the tomatoes. Finely chop the tomatoes, so the tomato chunks are slightly larger than the other diced ingredients. Pour them into a large mixing bowl.

- Dice the green onions and cilantro. Finely mince the hot peppers. Combine with the tomatoes.
 - Add pressed garlic cloves to the salsa. (optional)
 - Using a lime juicer, squeeze the juice of two limes into the salsa.
 - Taste before adding the rest of the lime juice. Sprinkle with salt; drizzle with olive oil. Stir well.
- Serve with tortilla chips or your favorite meal and enjoy this fresh salsa named in Mexico: Pico de Gallo



'THEY STOLE OUR DREAMS'

blogger reveals cost of reporting Mexico's drug wars

Rory Carroll, The Guardian

For three years it has chronicled Mexico's drug war with graphic images and shocking stories that few others dare show, drawing millions of readers, acclaim, denunciations – and speculation about its author's identity.

Blog del Narco (www.blogdelnarco.com), an internet sensation dubbed a "front-row seat" to Mexico's agony

over drugs, has become a must-read for authorities, drug gangs and ordinary people because it lays bare, day after day, the horrific violence censored by the mainstream media.

We're not all bad. We're not all narcos. We're not all corrupt. We're not all murderers. We are well educated, even if many people think otherwise

The anonymous author has been a source of mystery, with Mexico wondering who he is and his motivation for such risky reporting.

Now in their first major interview since launching the blog, the author has spoken to the Guardian and the Texas Observer – and has revealed that she is, in fact, a young woman.

"I don't think people ever imagined it was a woman doing this," said the blogger, who asked to use pseudonym Lucy to protect her real identity.

"Who am I? I'm in my mid-20s, I live in northern Mexico, I'm a journalist. I'm a woman, I'm single, I have no children. And I love Mexico."

This is the first time Lucy has spoken directly about the motivations for running a blog which could cost her her life. In the early days, her male colleague who manages the technical side engaged in a few short, anonymous email exchanges with reporters, but neither has spoken out since.

The telephone interview was arranged through an anonymous intermediary. The Guardian then took steps to verify that Lucy was in control of the blog.

She said she wanted to show the truth of what was happening to help turn the page. "I'm in love with my culture, with my country, despite all that's going on. Because we're not all bad. We're not all narcos. We're not all corrupt. We're not all murderers. We are well educated, even if many (foreign) people think otherwise."

She and her colleague live in daily fear of retribution, either from the cartels or government forces. She revealed that a young man and woman tortured, disembowelled and hung from a bridge in September 2011 – murders which shocked even atrocity-hardened Mexicans – were collaborators on the blog. "They used to send us photographs. That was very hard, very painful." The threats, she said, have recently become more serious.

Despite those fears, however, Lucy has written a book that gives an inside account of the blog and provides the most gruesome, explicit account yet of the mayhem that the cartel wars have brought to Mexico. Dying for the Truth: Undercover Inside Mexico's Violent Drug War, is now on sale in English and Spanish, and documents a full year of killings from 2010, a pivotal year.

"I did the book to show what was happening," she said. "When I finished, I was able to breathe, because I had worried about being killed before finishing. But the book is there,

it's there on paper, a testament to what we have suffered in Mexico in these years of war."

Adam Parfrey, head of the independent Washington-based publisher Feral House, which specialises in taboo topics, said the book would be bound in a police-tape type band as warning of its contents. "It's gruesome and horrible. It goes far beyond anything I've ever dealt with. It's an important element of what's happening in our southern neighbour."

The inside account of Blog del Narco comes at a sensitive time. President Barack Obama is due to visit Mexico in early May for talks with his counterpart, Enrique Peña Nieto, who since taking office last December has tamped down confrontations with the drug lords and the ensuing media attention.

Even so, drug-related violence claimed nearly 3,200 lives in his administration's first three

months, according to government figures, and in recent weeks killings have spiked along the border, and even in the tourist city of Cancún.

Cartels are increasingly sending agents to live and work in US cities such as Chicago, according to a recent AP investigation.

The legalisation of marijuana in Colorado and Washington has intensified pressure on the US government to review its four-decade-old "war" on marijuana, cocaine and other narcotics, much of it trafficked through Mexico.

After President Felipe Calderón declared his own war on Mexico's drug cartels in 2006, sparking turf battles between groups like Sinaloa, La Línea and the Zetas, and bloody interventions by the police and armed forces, who have been accused of siding with criminals. More than 70,000 people died and 27,000 disappeared by the time he finished his term last year.

Intimidation of journalists – dozens have been murdered, often sadistically – neutered news coverage by newspapers, radio and television stations. Massacres, kidnappings, corruption, even pitched battles in city centres, often went unreported.

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"I did the book to show what was happening,"

"We have thought about quitting the blog thousands of times. But we haven't, because we have to get the message out. They have stolen our tranquility, our dreams, our peace."

she said. "When I finished, I was able to breathe, because I had worried about being killed before finishing. But the book is there, it's there on paper, a

testament to what we have suffered in Mexico in these years of war."

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CASA 2013

LATIN AMERICAN THEATRE FESTIVAL

CASA Latin American Theatre Festival is an award-winning showcase of exceptional contemporary Latin American theatre and culture in London. When we started the festival, one of the things we most wanted to do was nurture, support and develop the work of Latin American theatre artists living in the UK. And

so, in 2010, we started a Scratch Festival where Latin American theatre makers could show us a glimpse of what they could do and if we liked it, we would try to support them to make a whole show. And that is what happened with *Juana in a Million*, it is the result of many years of work by a phenomenal performer and writer. And if you are (or you know) an emerging Latin American theatre maker and you/they have something to say, tell them to get in touch by writing to us at info@casafestival.org.uk. That's how it always begins!

After all, our CASA is your CASA.



